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THE BRITISH MUSEUM QUARTERLY

VOL. XII. NO. 3

LONDON

PUBLISHED BY THE TRUSTEES

1938

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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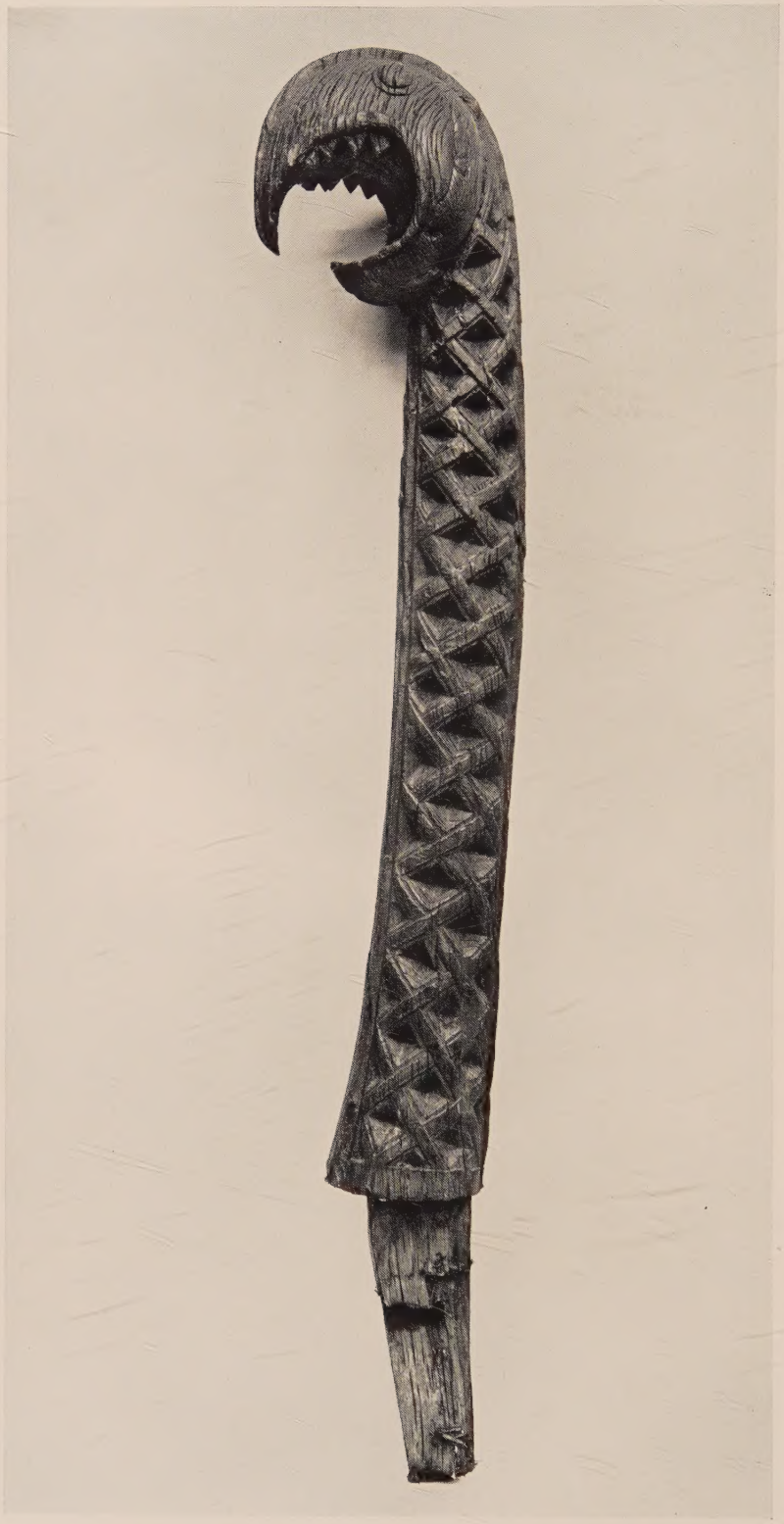

XXVI. A VIKING FIGURE-HEAD FROM THE SCHELDT

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38. A VIKING FIGURE-HEAD FROM THE SCHELDT.

WITH the aid of generous grants from the National Art-Collections Fund and the Christy Fund, the Museum has purchased a wooden carving that may justly be ranked as the most important relic of the Vikings to be seen anywhere outside Scandinavia. This is the figure-head or stern-post of a Viking ship (Pl. XXVI). It is made of oak, measures 4 feet 9 inches in length, and was found about two years ago with a ship's timbers during dredging operations in the River Scheldt at Appels, near Termonde, Belgium. The carving consists of a beaked head on a long neck with a perforated tenon at the end, and it is the only extant example of the great zoomorphic terminals of the Viking ships that are so frequently mentioned in the sagas and so often represented in sculpture on the Scandinavian tombstones. The austerity and incisiveness of this noble sculpture prove it to be an early work, perhaps not much later than about A.D. 800; for it is almost Migration period in feeling, and is unaffected by the muddled and over-elaborate design that is characteristic of the subsequent barbaric styles in the north. Its attribution will probably be the subject of much discussion, but the carving is certainly north German work, and an obvious suggestion is that it may be Danish. That it is Norse is unlikely; for the post bears only a distant resemblance to the well-known carvings that adorned the furniture of the Norwegian ships, while on structural and morphological grounds it can be shown that this head could not possibly have adorned the prow or stern of a vessel of the Oseberg or Gokstad kind. It must be admitted that Danish archaeology shows us nothing that is precisely in this style, either on a smaller or on an equal scale; but we must remember that we know next to nothing about the structure or ornament of the Danish boats, and we cannot overlook the very strong historical probability that a Viking ship sunk off Termonde was a Danish craft; for not only did the Danes repeatedly assail the Frisian coast in the early days of the Viking period, but Walcheren, guarding the mouth of the Scheldt, was for a long time a Danish base. Furthermore, it is likely enough that an early Danish prow should

be, as is this carving, a grim barbaric version of the bird-headed Frankish prow-type to be seen in the Utrecht Psalter. If an attribution to Denmark should prove to be correct, the Termonde carving is all the more interesting, for it would then be the only considerable fragment that has survived of the ships in which the Danes attacked the Low Countries and the southern and eastern coasts of England.

T. D. KENDRICK.

39. AN ETRUSCAN VASE.

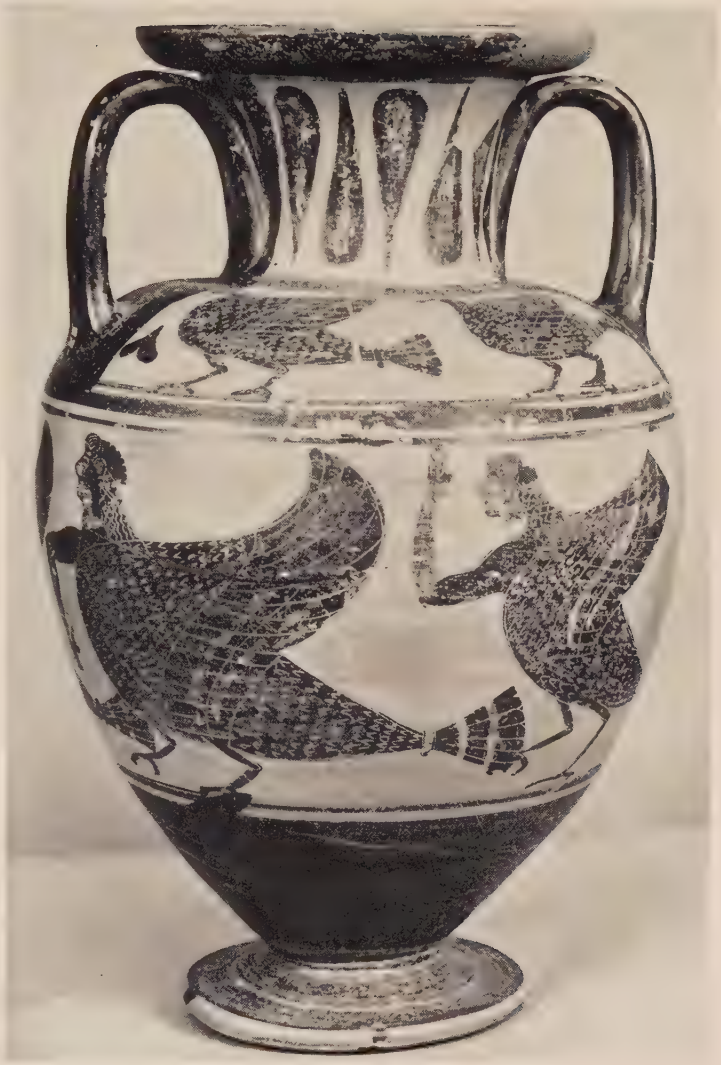
NEARLY a century has passed since it was observed that the painted 'Etruscan vases' excavated by the thousand from the cemeteries of ancient Etruria were for the most part of Greek origin, and exported overseas to Italy. The Hellenic masterpieces naturally monopolized attention at first, but during recent years attention has been increasingly paid to the small minority of true Etruscan painted vases—those made in Etruria in imitation of the foreign models. Such a vase is the amphora (illustrated on Pl. XXVII *a*) which has been acquired for the Department of Greek and Roman Antiquities.

It is in the black-figure style with overlaid white paint and incised details; the dull brownish varnish betrays the Etruscan origin. On the neck are lotus-buds; on the shoulder in a panel on each side are two ducks and an ivy-leaf; and round the body is a broad continuous frieze of five Sirens with raised right arms. Appropriately enough, the vase may be placed in the group assigned to the 'Siren-Painter', the most productive of the Etruscan artists, whose career extends for a decade or two on either side of 500 B.C. (Dohrn, *Die schwarzfigurigen etruskischen Vasen aus der zweiten Hälfte des sechsten Jahrhunderts*, pp. 89–119).

F. N. PRYCE.

40. ISIS SUCKLING HORUS.

MR G. D. HORNBLOWER has generously given the Department of Greek and Roman Antiquities a small Romano-Egyptian terra-cotta group of unusual interest and charm, which has been for many years in his own collection. It is in high relief, in the form of an *emblema* from a dish, and is made of the customary dark brownish clay of the district (Pl. XXVII *b*). The height is 3 inches (7·6 cm.) and the width $2\frac{5}{8}$ inches (6·8 cm.).



a

b

c

XXVII. *a*, ETRUSCAN VASE. *b*, ROMANO-EGYPTIAN TERRACOTTA RELIEF. *c*, ROMAN AND SASSANIAN COINS

Isis wears the usual fringed and knotted robe, parted to bare her left breast, which she holds in her right hand to offer it to the infant Horus. He lies on her left arm, draped in a loose tunic, and sucks the forefinger of his right hand. Isis's hair is parted in the middle and falls over her shoulders in long corkscrew curls. There is a hole in the top of her head, probably for inserting the lotus-crown which she wears on other Romano-Egyptian terra-cottas.

The group has been published by Mr. Hornblower in the *Journal of Egyptian Archaeology*, xv (1929), p. 44, pl. x, no. 1. He comments on the remarkable resemblance between this conception of the *kourotrophos* and that of the Madonna and Child in the art of the Italian Renascence. It is far more marked than is usual in terra-cottas of the same iconographic type, such as the groups in Berlin (Weber, *Die ägyptisch-griechischen Terrakotten*, pl. 2, nos. 17–19, 25) and those from the Ernst von Sieglin collection (Vogt in *Expedition Ernst von Sieglin*, vol. ii. 2, pl. vi 3, p. 6), where the goddess and the divine child are posed hieratically on a throne and where the action is of a strictly ritual nature. Here the relations between the mother and son are purely human; and the motif belongs rather to genre than to religious art. The hieratic type is probably derived from a famous cult-statue of the goddess in her temple at Alexandria, as it appears on the Roman imperial coins of that city (*BMC. Alexandria*, pl. xvi, nos 762 (Hadrian), 990, 1123 (Antoninus Pius), &c.). The rarer and more intimate type, of which ours is an unusually good example, may be likewise of Hellenistic invention, though the terra-cotta itself is not likely to be earlier than the first century before Christ. R. P. Hinks.

41. SOME COINS AND MEDALS.

AMONG Roman coins recently acquired, special mention may be made of a very rare denarius of the first issue of Faustina I struck before her husband Antoninus received the title of 'Pius' in A.D. 138. The reverse shows the standing figure of Concordia, the goddess who blesses the imperial pair (Pl. XXVII *c*, 1). This coin is the gift of Dr W. Wruck of Berlin. A very fine solidus of Antoninus Pius, a rare variety with head to left, has been purchased. The reverse shows

the emperor as 'Ruler of the World', holding globe and roll (Pl. XXVII *c*, 2).

Dr C. Davies Sherborn has added another to his many gifts to the Sassanian series (Pl. XXVII *c*, 3). This is one of the few known coins (silver) of the brief reign of the empress Boran, daughter of Khusru II Parvez, in A.D. 630–1. Her coinage has not hitherto been represented in the Museum and the coin is of a mint unknown for her reign. The same donor has given a unique Arabic dirhem bearing the name of Fakhr-al-Din, who is probably the great Druze emir of the sixteenth century, known to Europeans as Facardin.

Two very rare gold medals, the value of which is increased by their associations, have been bequeathed by Miss E. Blanche Carey. The first is the gold medal for merit in arts and science presented in 1820 by Frederick VI of Denmark to Dr William Carey of Serampore (1761–1834), the great Baptist missionary and Oriental scholar, in recognition of his missionary and educational work in the Danish settlement of Serampore. Carey had been prohibited from conducting his mission on English territory, although the East India Company recognized his scholarship by appointing him Professor of Oriental languages in Fort William College. The autograph letter from the King of Denmark accompanying the medal has been transferred to the Department of Manuscripts. The second medal is the Founder's Medal of the Royal Geographical Society awarded in 1889 to Arthur Douglas Carey, I.C.S. (d. 1936), grandson of William Carey and brother of the testator, for his journey in 1885–7 through Ladakh, Northern Tibet, and Chinese Turkestan. J. ALLAN.

42. WALLACE ELLIOT BEQUEST OF ENGLISH PORCELAIN AND POTTERY.

BY the generous bequest of Mr Wallace Elliot the Museum becomes possessed of a hundred selected items from his catalogue, which actually comprise a hundred and thirteen examples. As Mr Elliot's collection was admitted on all sides to be the finest in private possession and indeed to rank with the famous Schreiber and Franks collections of the past, it will be seen that the bequest is of outstanding importance.

1 2 3

4 5 6

XXVIII. ENGLISH PORCELAIN FROM THE WALLACE ELLIOT BEQUEST

1 2 3

4 5 6

XXIX. ENGLISH POTTERY FROM THE WALLACE ELLIOT BEQUEST

There is no space here to mention the individual items in detail, but attention may be called to some of the more remarkable. Among the eighty examples of porcelain the most significant is the figure of a bagpiper, marked W. D. & Co. (for William Duesbury & Co.), which, when published and illustrated in the *Burlington Magazine*, vol. xlix (1926), p. 292, gave the clue for the attribution to Derby of a very large quantity of material which had hitherto been inaccurately ascribed to Chelsea. An important example of Chelsea is a naked infant after Fiammingo, which is marked 'June ye 26 1746' and is the earliest dated English porcelain figure known to have survived. Other exceedingly attractive specimens of Chelsea of the red anchor period, some ten years later in date, are the boy with satchel (Pl. XXVIII, fig. 2) and the group representing the Rape of a Sabine (Pl. XXVIII, fig. 3). A brilliantly coloured Bow figure of about 1760 is the old woman pedlar (Pl. XXVIII, fig. 1), who holds in her hand a paper inscribed 'Powder to Kill'; the remainder of the legend has disappeared, but it presumably referred to rats or insects. A Bow document of singular importance is the mug (Pl. XXVIII, fig. 5), painted with figure subjects and marked in red, 'This Pint was Painted for Mrs. Mary Bromley of Campden Gloc^{shire} by her Loving Son John de Lanauze Jan ye [ ] 1770'. This artist is not elsewhere recorded. A curious point is the use of the word Pint, since the content of the mug approximates to a modern half-pint. Two Worcester mugs (Pl. XXVIII, figs. 4 and 6) are noteworthy for the astonishing brilliance of the portraits of Queen Charlotte and George III with which they are painted, presumably to commemorate the royal marriage or the coronation, both of which occurred in 1761. Other notable specimens are four of the excessively rare Worcester figures and a Longton Hall sauceboat with portraits lettered DM and CH, which commemorates the expedition of 1758 to St. Malo under the Duke of Marlborough and Commodore Howe. There are also dated examples from the factories of Bow, Lowestoft, Longton Hall, Liverpool, Bristol, and Worcester.

The bequest includes sixteen specimens of Staffordshire saltglaze stoneware and seventeen of earthenware. Outstanding in the former section are the magnificent candlestick flanked by two cranes

(Pl. XXIX, fig. 2) and the pair of figures of swans (Pl. XXIX, figs. 1 and 3), with their daring colour-scheme, the predominant hues of which are purple, blue, and yellow. These may be assigned to round about 1740. A scratch-blue jug dated 1759 may also be mentioned, as well as a white pounce-pot dated 1765. Among the earthenware are the three Whieldon mid-eighteenth-century figures illustrated on Pl. XXIX, figs. 4 to 6; they represent respectively an equestrian musketeer, a candlestick supported by the figure of a hawk, and an actor. Dated pieces are a Lambeth Adam and Eve dish of 1648, a Lambeth cup with head of Charles II of 1662, and a Dublin plate of 1748.

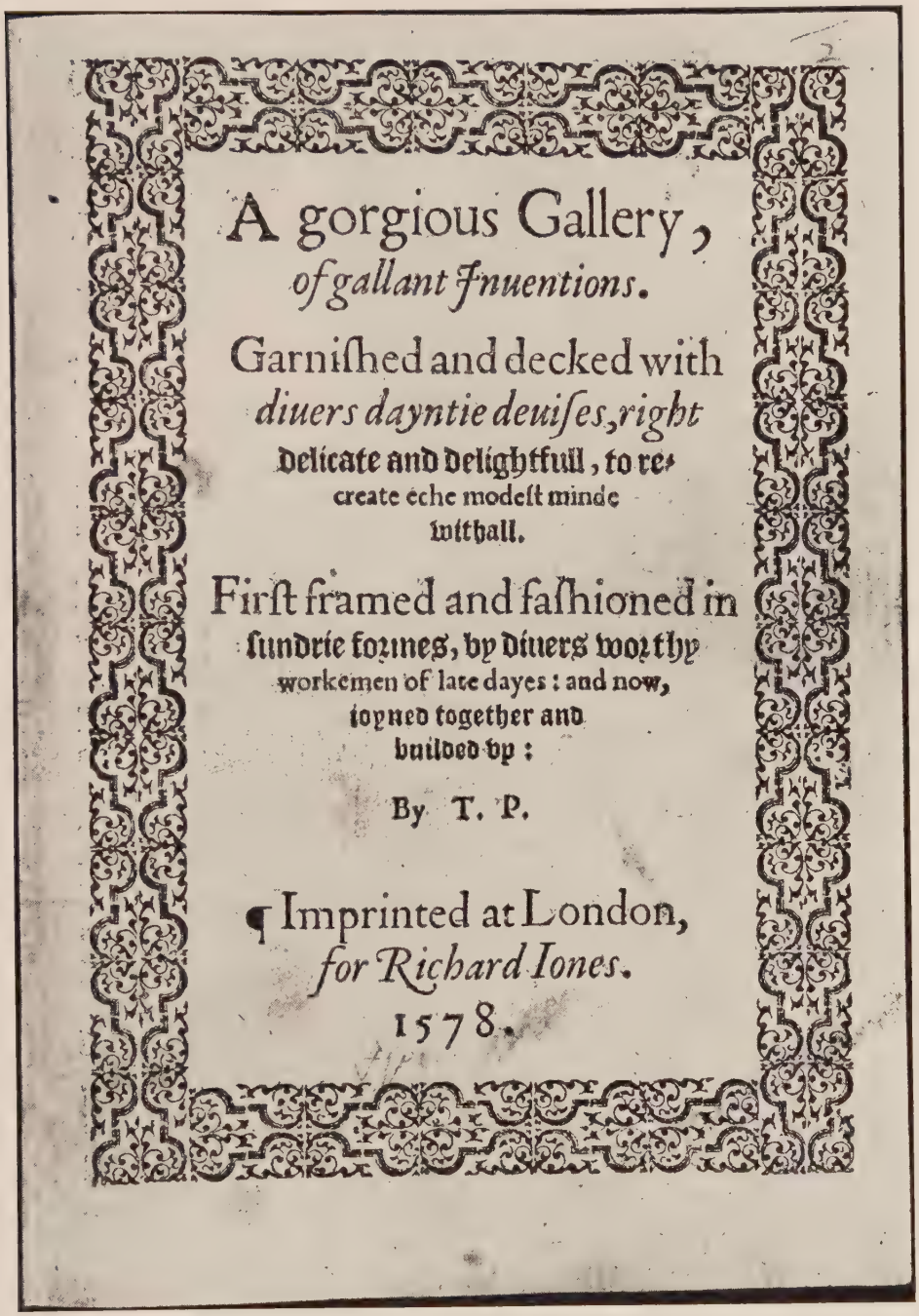
Pl. XXVIII, figs. 1 to 6. Height respectively 8, 7·2, 9·6, 5·7, 4·4, 5·7 inches.

Pl. XXIX, figs. 1 to 6. Height respectively 7·2, 9·4, 7·7, 8·9, 6, 8·1 inches.

WILLIAM KING.

43. ENGLISH VERSE OF THE SIXTEENTH CENTURY.

WITH most generous help from the Friends of the National Libraries the Department of Printed Books has been able to acquire three books of Elizabethan verse of exceptional rarity. They form a volume which was once the property of Daniel Wray, antiquary and patron of letters, and was presented by him to Charterhouse, where he was educated. Wray was an elected Trustee of the British Museum in the early years of its existence and the volume therefore quite properly finds a second home in the National Library. The first of the three works is the fourth (or possibly third) edition of *The Paradyse of daintie Deuises*, imprinted at London by Henrye Dizle, 1580. The *Paradyse* is an anthology of lyrics by contemporary authors, compiled by Richard Edwards, containing a song (beginning 'Where griping grief the hart would wound') which is quoted by Shakespeare in the Fourth Act of *Romeo and Juliet*, and the well-known poem with the refrain 'The falling out of faithful friends renewing is of love', written by the compiler. The first edition of this book appeared in 1576 and is represented by only one extant copy; the second edition, dated 1577, is only known from a reference by Herbert; of the third, 1578, two copies are known, and of the fourth, 1580, two copies besides the present one. The work



XXX. TITLE-PAGE TO THOMAS PROCTER'S ANTHOLOGY 'A GORGIOUS GALLERY OF GALLANT INUENTIONS'

But no delight but may be vſde amiſſe,
Then take delight in fiſhing in ſuch ſorte:
As that it proue not too much to your coſt:
Nor yet lament your labour too much loſt.
¶ For Fiſhing ſport I can not iuſtly blame,
If it be vſed as it ought to be:
But ſuch delight as ſome haue in the ſame,
I cannot chuſe but blame, when as I ſee
Some ſicke, ſome drowned, with following the ioy,
They doe conceiue in ſuch a foolish toy.
¶ And as of fiſhing, ſo againe I finde,
In Fowling to the ioy that ſome conceine:
Would ſome that Fowle, but wiſely way in minde,
And they ſhould ſone their ouer-ſights perceiue:
When they eſteeme thoſe thinges delightfull ioyes,
Which as they vſe, doe proue deſpightfull toyes.

Fowling, The ſixteenth pleaſure.

SOme men will toyle in water, froſt and ſnow,
To ſet a Lymetwig for a foolish Snite:
And glad for colde, his fingers ends to blow,
And ſo ſtand plodding all day long till night.
And for wild Fowle, euen like a peaking mome,
To catch a Snipe, and beare a tame fole home.
¶ Now ſome againe, goe ſtalking with a Gun,
To kill a Herne, a Sholuerd or a Crane:
Who plodding ſo, ere fowling time be done,
Doe miſſe the Fowle, and breede their ſuddaine bane.
As if the peece ſhould breake in cracks or flawes,
Or elſe recoyle, and ſtrike a two his fawes.
¶ Or elſe the winde may happ to blowe the fire,
Upon his face, and marre his viſage quite:
Then tell me now, what he would not deſire,
To goe a Fowling for ſuch ſweete delight.
Tuſh, many moe ſuch miſchiefes doe I know,
Which Fowlers finde, but were too long to ſhow.

But

was popular enough to reach its tenth edition by 1606, and of these ten early editions the Museum now has copies of three.

The second item in the volume is another anthology, viz. *A gorgious Gallery of gallant Inuentions*, imprinted at London for Richard Iones, 1578 (Pl. XXX). There was only one early edition, and it is extant in only two other recorded copies, one in the Bodleian which has its title-page in facsimile (whereas the present copy is perfect, and in good condition), and one which was in the possession of the Duke of Northumberland in 1844, when the Roxburghe Club used it for their reprint published in that year. It was also reprinted by Thomas Park in 1815, J. P. Collier in 1867, and H. E. Rollins in 1926.

The third item, which unfortunately lacks the title-page, is a hitherto unknown edition of *The Paine of Pleasure*, a series of poems by Anthony Munday depicting the evil consequences of every kind of pleasure. In the absence of the title-page the date is uncertain, but the unique copy of what appears to be the first edition at Magdalene College, Cambridge, is dated 1580, and this edition is probably not much later. Besides the title-page and the following leaf containing dedications, some leaves at the end are missing; but the text of *The Paine of Pleasure* and *The Authors Dreame* is complete. Twenty-two 'pleasures' are described and condemned in rather pedestrian verse; they include a number of Elizabethan sports and pastimes, and yield some interesting information concerning Hawkes, Leaping, Wrastling, Fencing, Tennis, Shooting, Bowling, Fishing, and Fowling (Pl. XXXI). The twenty-third pleasure, which alone receives the author's approval, is Diuinitie:

> Diuinitie dooth number out our dayes,
> And showes our life, still fading as a flowre:
> Bids us beware of wanton wicked wayes,
> For we are sure to liue no certaine howre. H. Sellers.

44. MANUSCRIPTS FROM THE CLUMBER COLLECTION.

THE collection of books and manuscripts at Clumber was gathered in the main by the fourth Duke of Newcastle (1785–1851) in the first half of the nineteenth century, and was dispersed

in a series of four sales at Sotheby's between 21 June 1937 and 16 February 1938. By the generosity of Lord Wakefield and by the use of the Bridgewater Fund the Museum was able to secure six manuscripts of medieval and early-sixteenth-century date, all interesting in themselves and in most cases of particular value from their association with manuscripts already in the collection. The Wriothesley MSS., presented by Lord Wakefield, are dealt with separately below. The three other manuscripts are all typical examples of different classes of medieval records. The earliest of the three, Egerton MS. 3142, is a collection of historical texts in part unique. It is a thick folio written in the main in a good hand of the very end of the thirteenth century in the scriptorium of the Benedictine house of St. Benet's Hulme in Norfolk. The book opens with a copy of the *Historia Regum Britanniae* of Geoffrey of Monmouth, here described as 'liber de gestis Bruti editus a magistro Waltero Oxifordensi archidiacono', a reference to Geoffrey's statement that he founded the work upon a book in the British language which was brought to England by Walter, Archdeacon of Oxford. This is followed by a brief account of England and its territorial and diocesan divisions which concludes with a list of Benedictine monasteries in the province of Canterbury. Then comes a chronicle in the form of annals of the abbey of St. Benet's Hulme, extending from the Nativity to 1294, where the entries in the original hand cease, though the year-dates continue in the same hand down to 1532. In the space thus provided entries have been inserted, sometimes apparently contemporary with the events they record, but in the majority of cases added in the fifteenth century. The contents of these show that the manuscript had by this time passed to the Augustinian priory of Hickling, in Norfolk. The last Hickling entry relates to the death of the twentieth prior in 1503. The fifteenth-century canons of Hickling have also made additions to the earlier Benet's Hulme part of the chronicle, dealing with the history of their own house and of St. Osith, in Essex, which house, we learn from a note later on in this manuscript, had sent four canons to instruct those of Hickling in the rule of St. Augustine after its foundation in 1185. The remainder of the volume is occupied by the chronicle of John of Oxenedes, a

thirteenth-century monk of St. Benet's Hulme, a work otherwise only known from the Cottonian MS. Nero D. ii, which also contains a burnt fragment of the preceding annalistic chronicle. John of Oxenedes' chronicle was edited in the Rolls Series by Sir Henry Ellis in 1859. The Clumber MS. was brought to light after this volume had been printed, and the variants and additions of that manuscript, together with the full text of the smaller chronicle, were added in an appendix (p. 403), the manuscript being described at p. xxxvi of the preface.

The second medieval manuscript is a collection of material for the history and the cult of St. Robert of Knaresborough, clearly put together in the Trinitarian friary of Knaresborough, which had inherited the hermit's cell and the tradition of his sanctity, in the fifteenth century. Robert Flower, a native of York, after spending a short time in the Cistercian house of Newminster, in Northumberland, retired to Knaresborough to live a hermit's life. After various contentions with William de Stuteville, Lord of Knaresborough, had been miraculously ended, he settled down to an ascetic life with his companion and successor Ivo in his cell, where he was visited in the year 1215–16 by King John, who gave him 'half a carucate of land in the wood of Swinesco as near to the hermitage as possible'. He died in 1218 and was treated as a saint before 1252. The chief authorities for his life, apart from this manuscript, are the Chronicle of Lanercost (Cotton MS., Claudius D. vii) under the year 1218 and a fragmentary life attributed to Richard Stodley in Harley MS. 3775, f. 74, so that all the known authentic materials for his life and cult, apart from references in the public records, are now in the Museum.[1] The present manuscript contains three lives, one in 640 lines of Latin stanzaic verse, the second in Latin prose, and the third in 1,010 lines of English rhyming couplets. The English verse life is based upon the Latin life sent to the author by a Knaresborough friar:

> Enformed als I was by a boke
> That was sentt me by a frere
> ffray sayntt Robertes to me here.

[1] The best modern accounts of St. Robert are in *Memorials of the Abbey of St. Mary of Fountains*, ed. J. R. Walbran (Surtees Soc., xlii), p. 166, and *Victoria County History, Yorkshire*, iii, p. 296.

Besides the lives the manuscript contains various liturgical materials: matins and a memoria for St. Robert and hymns and prayers, among which may be noted two metrical prayers in English rhyming couplets. The volume ends with a poem on the institution of the order of the Holy Trinity, also in English couplets. The more important of the English contents of this manuscript were edited in *The metrical life of Saint Robert of Knaresborough*, Roxburghe Club, 1824.

The third manuscript also comes from the West Riding of Yorkshire. It is a roll of accompt for the year 1437 of William Garth, receiver, and his subordinate bailiffs, for the bailiwicks constituting the honour of Skipton under the lordship of Thomas, the Lord Clifford, who was slain at the Battle of St. Albans in 1455. The accompts here are for Skipton, Ayredale, Thorlby, New Park, Elso and Crokerise, Syghlesdon, Kettlewelldale, Malghdale, Burghgraynes and Bardon. This appears to be the roll of accompt for 1437 from which Whitaker gives some interesting excerpts in his *Deanery of Craven*, ed. 1878, p. 318. The system of administration of the honour of Craven is described in that book at p. 302.

R. Flower.

45. THE WRIOTHESLEY MANUSCRIPTS.

Lord Wakefield has added to his benefactions to the Museum by the presentation of a collection of manuscripts of unusual interest for the history of English heraldry. The collection is arranged in three volumes (Add. MSS. 45131–3), but it comprises a much larger number of items, originally separate, of different dates in the fifteenth and sixteenth centuries. In 1718 these three volumes were in the possession of the Rev. William Smith, rector of Melsonby in Yorkshire, who has provided them with indexes. Smith believed the manuscripts to have been at an earlier date in the possession of the Wriothesley family, in particular of Sir Thomas Wriothesley, Garter King of Arms 1504–34, and, as will appear, there is evidence in certain of the manuscripts themselves to connect them with Sir Thomas.

The manuscripts represent vividly the interests of a professional

herald in the first half of the sixteenth century, a period distinguished, as a study of Hall's Chronicle will show, by a remarkable elaboration of pageantry on public and on many private occasions.

The most interesting and most miscellaneous of these volumes is Add. MS. 45133, which is composed of a number of more or less fragmentary manuscripts of the fifteenth and sixteenth centuries arbitrarily bound together. Of these the most important is a large fragment of a fifteenth-century Roll of Arms known as the Military Roll, a much larger portion of which is in Harley MS. 4205, bought by Harley from Christopher Bateman, a London bookseller, in 1720. This latter portion has been described by James Greenstreet in the *Antiquarian Magazine and Bibliographer*, vol. iv (1883), pp. 29–34, 140–5, 254–9. The arms in the roll are shown in colours on the tabards, and the housings of the horses, of pairs of knights engaged in tourney, alternately tilting with lances and fighting with swords. The figures are drawn with great spirit and the heraldic devices are displayed in very effective colouring. On the first leaf of the Harley portion appear the arms of Sir Thomas Holme, Clarencieux King of Arms 1476–93, Sir Thomas Wriothesley's godfather, and the whole manuscript no doubt originally belonged to him. Another Roll of Arms follows later in the volume, comprising 114 coloured coats of arms of Scottish nobility and gentry. An addition of three sketches of standards following on the next page, headed 'Thes ii standartz taken by Sir William Molineux at the batayll of Branxston More' (i.e. Flodden Field), certainly suggests that this roll is to be dated before 1518. It is at any rate earlier than the Booke and Register of Arms of Sir David Lyndsay, Lyon King of Arms, compiled *c.* 1542, which has hitherto been regarded as the earliest existing Scottish Roll of Arms. This is followed (on paper with the same watermark, three fleurs-de-lis on a shield topped with a crown) by a series of five (originally six) full-page coloured pictures of members of the family of the first Earl of Salisbury. The series originally began with the first Earl himself, but this page is now lost. The priory of Bisham or Bustleham Montagu, co. Berks., was founded in 1337 by this William de Montagu, first Earl of Salisbury,

and the second Earl and other members of the family were buried there. The headings here show that the pictures are to be connected with the priory. The men are shown in full plate armour with tabards of their arms and elaborate closed helms with their crests; the women (who are represented as attached to their husbands by a chain) are clothed in mantles of their own and their husbands' arms (Pl. XXXII).

The volume concludes with another book of arms in colours of the sixteenth century, originally in roll form, but now cut up into pages and interleaved with a series of indexes to arms in various rolls, one of which is headed: 'Registrum armorum Th. Wr. al. garter Regis armorum anglicorum.' Add. MS. 45131 is concerned in the main with funerals. In an account here of proceedings after the death of Henry VII it is stated that the Council ordered Wriothesley, as Garter, to bring before them 'such presedentz as he had as towching the enterrement of a king', and we find here a memorandum of 'all thynges required at th' enterement off a kyng', an abstract of the arrangements for the funeral of Henry VII, and a copy of the bill for the equipment of the procession. The manuscript contains many other more or less elaborate accounts of funerals of princes and nobles and people of note in the City of London, e.g. King Edward IV, Elizabeth Queen of Henry VII, Prince Arthur (whom Wriothesley had served as Wallingford pursuivant), the Earls of Salisbury and Devonshire, Thomas Ruthall, Bishop of Durham, Thomas Bradley and William Browne, Lord Mayors of London. These are often illustrated with drawings of processions, of arms and standards (in trick or in colours), and of funeral monuments, and many bills for funeral expenses are entered. Certain memorial services for foreign princes, e.g. Louis XII, the husband of the Princess Mary, and the Queen Regent, are also described, and there is an elaborate account by a French herald of the ceremonies at the funeral of Anne of Brittany (d. 1514). The earliest item in this volume is a series of tables of the rate of customs on wool at Calais, &c., apparently entered in 1498 and signed by Wriothesley.

Add. MS. 45132 contains, with other matter, a collection of standards, in colours or in trick, of English kings, nobles, knights, and gentlemen mainly of the reign of Henry VIII. This may be com-

XXXII. EDMUND D'ARUNDEL AND SIBYL, DAUGHTER OF WILLIAM EARL OF SALISBURY, FROM THE BISHAM PRIORY PICTURES

pared with a similar manuscript in the College of Arms (MS. I 2), published by Lord Howard de Walden, *Banners, Standards, and Badges from a Tudor Manuscript*, 1904. Inserted in the manuscript is a copy of a bill for standards made by Anthony Tote, serjeant painter (Antonio Toto, a Florentine in the king's service), at the king's command, 36 Henry VIII [1544–5], apparently in the hand of Sir Christopher Barker, Garter 1536–48, who accompanied Henry on the expedition to Boulogne in 1544. Rather confusedly bound up with this manuscript is another manuscript, which, according to Mr A. R. Wagner, Portcullis Pursuivant, contains a copy of a portion of a fifteenth-century Roll of Arms, the greater part of which survives as Phillipps MSS. 14020, 14921. R. Flower.

46. LETTERS OF EDWARD FITZGERALD TO FANNY KEMBLE.

BY the gift of Dr W. S. Lewis, editor of the Yale edition of the Correspondence of Horace Walpole, the Museum has acquired an interesting and characteristic series of the letters of another famous English letter-writer. These are the letters of Edward Fitzgerald to Fanny Kemble published by Aldis Wright in 1895. The manuscripts have unfortunately been exposed to damp, which has made some of the letters illegible, but the greater part of the material of the 1895 volume survives. Fitzgerald was an old friend of the Kemble family and the letters have all the ease and variety and melancholy charm which make his writings in this kind so attractive. The subjects are those on which Fitzgerald's mind continually dwelt: his daily life at Woodbridge, his visitors and friends living and dead—Thackeray, Carlyle, the Tennyson brothers, Mowbray Donne, and others—his reading and literary projects, particularly his *Readings in Crabbe*, 1882, his lugger and its captain 'Posh', the birds singing in his garden and the letters of Madame de Sévigné (the 'liquid melodiousness' of whose language he described as 'all unpremeditated like a blackbird's'), and, finally, the affairs and interests of his correspondent. The gift is a most welcome addition to the representation of the English letter-writers in the Museum.

R. Flower.

47. THE VISIT OF THE EMPEROR CHARLES IV TO PARIS.

FEW events of the Middle Ages have been chronicled in such detail as the visit in December 1377 and January 1378 of the Emperor Charles IV to his nephew Charles V of France. His triumphal progress from the moment he set out on his journey, his reception at the frontier and at the various towns on his route, his meeting with the king, their entry together into Paris, his veneration of the relics of the Sainte-Chapelle, the feastings at the Palais-Royal, the visits to the Hôtel St Pol and Vincennes, and his pilgrimage to the Abbey of St Maur-lès-Fossés, were all conceived on a lavish scale of magnificence and carried out with majestic pomp, well worthy of the high rank of the visitor. Our knowledge of this episode is based on an official account drawn up under the inspiration of the king himself—a document which, with its abundance of precise and curious detail, surpassed in no other historical document of the time, smacks more of a modern reporter's narrative than the product of a bureaucratic pen. It was printed in 1612 by Théodore Godefroy; but it has received a wider circulation among students through its incorporation in the *Livre des fais et bonnes meurs du sage roy Charles V* of Christine de Pisan, and (sometimes in full, sometimes in an abbreviated form) in the many manuscripts of the Chronicle of the reigns of John II and Charles V which serves as the continuation both of the Chronicle of Guillaume de Nangis and of the Grandes Chroniques de France. In addition the account exists in manuscript as a self-contained work and a contemporary copy in this form has, through the generosity of Major P. J. S. Pearson-Gregory, M.C., been recently presented to the Department of Manuscripts, where it has received the number Add. MS. 45029. Formerly it consisted of ten membranes of vellum, each measuring roughly $20\frac{1}{2} \times 9\frac{5}{8}$ inches, formerly sewn together. Unfortunately the first membrane is now missing, but this defect is offset by one feature which it shares with no other of the many known copies. After having given a brief account of the presents from Charles V to the Emperor and the King of the Romans in the body of the work, the author dismisses those which were distributed among members of

their suite with the remark that they could be ascertained from a roll on which they had been listed. This roll is now lost and no copy has hitherto been known, although it has been possible to reconstruct roughly its contents from various royal orders relating to the gifts which are accessible in Delisle's *Mandements et actes divers de Charles V*. Now, however, in this newly acquired manuscript we have what is presumably a copy of the roll of gifts itself. It is headed 'Ce sont les dons que le Roy a donnez a lempereur de Romme son oncle au Roy des Rommains son filz aux Dux barons cheualiers et autres qui sont venus en sa compaignie par deuers le Roy', and a description of the presents, with their value, follows. As in some details it differs from, and in others supplements, the information to be gathered from Delisle's work, the manuscript forms a welcome addition to the Museum's collections. B. SCHOFIELD.

48. EIGHT POEMS OF ERNEST DOWSON.

THE 'Cheshire Cheese' in Fleet Street is proud to recall the tradition (unrecorded by Boswell) that it was here that Johnson and Goldsmith used to meet, but it seems to have forgotten that in the 1890's it was the rendezvous of a small group of poets, who called themselves The Rhymers' Club; their names may be learned from the lists prefixed to the Club's two books of verse printed in 1892 and 1894 'At the Sign of the Bodley Head'. Among its members were Richard Le Gallienne, Lionel Johnson, Arthur Symons, W. B. Yeats, and Ernest Dowson; it is in the poetry of the last that we find the quintessence of that mode and manner in things literary and artistic which has become inseparably associated with the nineties—as it is Dowson the man who has come to be regarded (with Beardsley) as the decadent *par excellence*, not perhaps without the adventitious aid of Arthur Symons' memoir and Rothenstein's portrait. Apart from the autograph of Oscar Wilde's 'The Sphinx' (Add. MS. 37942) and of two poems by Lionel Johnson (Add. MS. 43688 P) the *fin de siècle* poets have been entirely unrepresented in the Department of Manuscripts, though the Department of Prints and Drawings has long possessed five drawings by Aubrey Beardsley, including a remarkable self-portrait. The gift by Mr A. H. Godsell

(as the executor of the late Mr Samuel Smith) of the autograph manuscripts of eight of Dowson's poems is therefore a very welcome one.

It was Dowson's habit to enclose in letters to friends copies of his newly written poems, and the manuscripts of the present poems came into existence as part of the correspondence between the poet and Samuel Smith. Unfortunately, the recipient mutilated the letters, preserving generally only the portion containing the poems. Though the leaves presented do not include the Cynara poem or the prefatory verses of Dowson's 1896 volume (*Verses*) they contain some of the best of his work. All of it belongs, with the exception of 'In a Breton Cemetery', to the first four years of the nineties, while Dowson was helping his father to run the family business of Bridge Dock, Limehouse; a visit to the Dowsons' business premises is described by Victor Plarr in his *Ernest Dowson: Reminiscences 1887–1898*. These four years—the days spent at Bridge Dock, the nights at the Café Royal or the Empire Promenade, the 'Crown' in Charing Cross Road, or some other haunt of the 'Yellow Book' clique—were the happiest, and artistically the most important, in his short life. Of the poems first published in the 1896 volume the present gift includes: 'Vain Hope', here entitled 'The Gate of Ivory'; 'Exile', enclosed in a letter addressed from Bridge Dock under the date 9 May 1892, which has in manuscript no title but at the beginning of the copy Dowson has written, 'Appended you will find the poem you speak of; I haven't yet contrived any title for it'; 'A Valediction', dated 2 March 1894; and (written on the reverse of the sheet containing 'A Valediction') 'Amantium Irae', which bears the title 'Here and Now' and the date 15 March 1894. The remaining four poems are: 'O Mors! Quam amara est memoria tua homini pacem habenti in substantiis suis', first published by The Rhymers' Club in its 1892 volume of poems; the famous poem beginning 'I would not alter thy cold eyes' and entitled in the manuscript 'Fleur de la Lune', which was first published in Herbert Horne's journal *The Hobby Horse* (vol. vi) under that title as one of a group called 'In Praise of Solitude' (in the 1896 *Verses* this title was altered for the better to 'Flos Lunae'); 'In a Breton Cemetery', written in February 1896 at Pont-Aven (the

artists' village in Finistère where Gauguin lived before going to Tahiti) and first published in *The Pageant* (1897); and 'The Carthusians', dated 27 May 1891, which was inspired by a visit to the Carthusian house at Cowfold in Sussex.

This last poem made its first appearance in *Decorations* (1899), Dowson's second volume of poetry, and of all the above-mentioned poems is the only one that reveals any extensive difference between the manuscript and printed versions. In the manuscript stanza 4 is as follows:

Not their's to feel the spell of Dominic's holy wrath,
Nor Benedictine ease, nor Francis' milder sway:
Their's was a loftier calling and a steeper path,
To dwell alone with Christ, to meditate, to pray!

The first two clumsy and overcrowded lines were replaced in the printed text by:

It was not theirs with Dominic to preach God's holy wrath,
They were too stern to bear sweet Francis' gentle sway.

And for 'loftier' in line 3 was substituted 'higher'. Again, in stanza 8, for the memorable line with which the stanza now concludes:

None dares to look at Death, who leers and lurks apart

is found in the manuscript the colourless, and metrically awkward, line:

None whispers that the shadow of Death is in his heart!

Finally, a similar substitution of one line for another occurs in the last stanza, where (in the printed text) the third line is:

Pray for our heedlessness, O dwellers with the Christ!

The manuscript reads:

Possess your Visions still, possess your aching Christ.

Most of the manuscript variants noted here occur also in the black-covered notebook wherein Dowson wrote the fair copies of the poems with which he felt satisfied. This (one of the treasures of Mr Newman Flower's library) was used by his son (Desmond Flower) for his 1934 edition of Dowson's poems; 'The Carthusians' variants will be found at p. 268. The present manuscript does, however, provide one fresh variant in the line last quoted; for the second part of the line ('possess your aching Christ') the Newman Flower notebook has the

puzzling 'possess the acting things'. Other alterations in this and the other poems revealed by the Samuel Smith manuscript relate chiefly to punctuation (to which Dowson obviously gave very great attention) and to slighter substitutions or transpositions. The present acquisition (now numbered Add. MS. 45135) thus adds its testimony to that of the Newman Flower notebook to the meticulous care which Dowson devoted to the revision of his poems.

C. E. WRIGHT.

49. TWO ARABIC MANUSCRIPTS.

AMONG recent additions to the Collection of Oriental Manuscripts two Arabic works deserve mention. Although not unique, they provide material of special importance for the study of Muhammadan theology, topography, and biography. The first is an exposition of one hundred Koranic texts entitled *Al-Muntakhab fi'l-Nuwab*, by 'Abd al-Raḥmān ibn 'Alī, surnamed Ibn al-Jauzī, an author whose literary activity covered all the knowledge of his time. He was born in Baghdad in 1116 and died in 1200. Renowned as a preacher no less than as an historian, he drew vast audiences to his discourses in Mecca and Medina. Manuscripts of this work are rare, only two being known to exist in Western libraries. The present copy cannot be older than the early nineteenth century, but is carefully written by two scribes in a clear Naskhi script.

The second work is a book of travel entitled simply *Al-Riḥlah*, or 'Story of a Journey', by 'Abd Allāh ibn Muḥammad al-'Aiyāshī (A.D. 1628–79), who was born in a Berber tribe in the Atlas mountains and twice made the Pilgrimage to Mecca and Medina, where he stayed for some time delivering lectures. Of all his writings, which are concerned chiefly with biography and mystical theology, this is certainly the most important. It is packed with information of the greatest value about the caravan route from Morocco to the holy cities, together with vivid sketches of native manners and customs and biographical notes of eminent scholars whom the author met in the course of his travels. A lithograph was published in Fez in 1898 and a somewhat indifferent French version of part of the work in 1846. For a critical edition of the text the present manuscript should

prove of special value, since it was made from a copy written by a pupil of the author. It is executed in a fine Maghribi hand and dated A.H. 1135, i.e. A.D. 1723. A. S. FULTON.

50. A FĀTIMID DRAWING.

A MUCH-DAMAGED drawing on paper which has lately been acquired for the Department of Oriental Antiquities is likely to remain a crucial document for the study of medieval Islamic painting in the pre-Mongol period. Among all the material recovered from the rubbish heaps of al-Fostāt, the old suburb of Cairo, it is, so far as is known, unique. The greatest dimensions of this piece of paper, in its present state, are $8\frac{3}{8}$ by $12\frac{5}{8}$ inches (21 cm. × 31·5 cm.), and when whole these may not have been much exceeded. From the lower edge at least there seems to be nothing substantial lacking. Unlike the drawing of a demon for use as a charm, also recovered from Fostāt and presented by Mr Leigh Ashton in 1934 (see *B.M.Q.*, vol. ix, p. 130), the present fragment shows no trace of writing nor is there any reason to think that it ever formed part of a codex. But as a representation of contemporary life it has much greater interest, while it is probably even earlier in date (Pl. XXXIII).

Seven warriors are shown, either entire or in part, of whom two are mounted, and at least four wear mail. Two are armed with bows, two with swords, and two with lances. All carry shields, of which only one is of the round shape which was normal for many centuries in the Near East. The others all exhibit kite-shaped shields of the type known in the West as Norman; but only three out of the six are represented in the full size characteristic of this type. A confused fight is taking place, under the walls of a fortified place, on the battlements of which the two bowmen seem to be standing. It is not clear whether the other two men wearing mail are intended to be fighting on their side: the one man with a round shield is undoubtedly opposing them.

The Research Laboratory of the Museum supplies the following technical information. 'The paper is made from fine fibres probably of the tree-bast class. The pigments are three in number: a good black made from carbonized material containing a ground silicious

mineral, which causes a slight scintillation from the surface. The reds are all oxides of iron, and the yellow is an iron ochre.' This colour scheme of reds and yellow seems to have been a favourite one in Egypt from the late classical period onwards, as can be seen in Coptic work as well as in the early Islamic paper fragments preserved among the Archduke Rainer papyri in Vienna. A useful confirmation of the Egyptian provenance is thus provided.

As is well known, the turning-over of the mounds of Fostāt was not scientifically done and the exploration of the site carried out by the Musée Arabe in any case revealed that it was long used as a dumping ground for rubbish after the disastrous conflagration of 1168. Consequently, a study of any material said to have been found on this site must be entirely objective. It is on internal evidence that this fragment is to be attributed to the twelfth century A.D. The evidence for this dating is of two kinds, stylistic and from the subject represented. Taking the latter first, the most conclusive evidence lies in the arms and armour. The long kite-shaped shield is typical of western Europe during the eleventh and part of the twelfth century. It was introduced to the Mediterranean by the Normans, who occupied Sicily between 1060 and 1091 under Roger I, but first reached the Asiatic countries with the advent of the First Crusade. After landing at Constantinople in 1096, the Crusaders made their way slowly south, reaching Jerusalem in 1099. The Latin castle of Mons Regalis dominating the route from Damascus to Egypt was established in 1115, but the frontier city on the coast, 'Asqalān, did not fall to the Christians till 1153. These events made them the neighbours of the Fātimid dominions in Egypt. It is almost certain that a representation of Frankish armour would not be found in an Islamic drawing (except in Sicily) before 1100. A limiting date in the other direction is provided by the fact that the shield with a round top began to go out of use in favour of one with a straight edge about 1140, while the typical Norman conical helmet with short nose-piece worn by the man falling from his horse in the right foreground began to disappear after 1150. Both had been quite superseded by 1190. The straight swords with heavy blades and the barbed lances, which began to disappear in favour of the heavy lances wielded under the

XXXIII. FĀTIMID DRAWING FROM FOSṬĀṬ

arm about 1130, are also typical of western European armour at this period. Stirrup leathers, which had been very long in the eleventh century, began to be shortened, as here, after 1100. Taking these facts into account the drawing may be dated most naturally between about 1150 and 1180.

From the standpoint of style there is less to be said, since we have no comparative material for this period. From a negative point of view, the drawing differs entirely from the Muhammadan miniatures of the thirteenth and fourteenth centuries, both in colouring and in conception and arrangement. The point of view is quite different. In detail, the round eyes with clearly shown pupil differ from the Mongol type with long drawn lids shown in the manuscripts and on the pottery of the thirteenth and fourteenth centuries. Most of these came, it is true, from Mesopotamia or Persia, but the same change is reflected in the pottery found in Egypt (cf. *La Céramique égyptienne*, pls. 46–9, 124). With this evidence as to the date, we may now turn to the subject of the drawing. The question that arises first is, are the mail-clad figures Franks? There is no doubt that the Saracens were influenced by the arms and armour used by the Crusaders, and that they actually adopted the kite-shaped shield is suggested by its occasional occurrence in Moslem heraldry and by its decorative use, as, for instance, on a piece of woven silk reproduced by von Falke as about 1220 (*Kunstgeschichte der Seidenweberei*, vol. i, fig. 163), and on a Syrian dish in the Berlin Museum attributed by Dr Sarre to about 1200 (*Berliner Museen*, 1927, Heft I). In both these cases the top edge of the shield is straight. There is, however, no conclusive evidence that either mail or the long shield was used by Moslems in the East. The representation of a figure armed with a shield of just this shape with a round top, on the ceiling of the Palatine Chapel at Palermo (built 1130–54), is irrelevant in this Norman land, even though the painter was undoubtedly an Arab. We may therefore fairly assume that the four figures wearing mail are intended for Franks. Two of them have a head-dress which cannot be paralleled elsewhere. This has a round top and a long flap continuing down the back of the neck on to the shoulders. It may be suggested that this flap is not so much defensive armour as a form of head-dress

adopted by the Franks to protect themselves from the strength of the sun.

Turning from the figures to the architecture, there is no difficulty in recognizing the material as brick, not sun-dried, but the baked brick of the late Roman and Byzantine type. The mortar is laid, as was usual, so as to be approximately the same thickness as the brick. It is difficult, however, to find a parallel for the laying of the bricks in alternate squares, vertically and horizontally, so as to give the appearance of a chequer pattern. Patterning in brick occurs in both Byzantine and Islamic building, but never anything so dangerously unstructural as this. It is, of course, possible that the artist is here adding a touch of his own for the sake of variety. At any rate, in the account of the official investigation of the site at Fostāt it is clearly stated that in the pre-Saladinian city of the tenth and eleventh centuries the bricks were always laid horizontally (*Fouilles d'al-Foustât*, p. 89). The report adds that brick was occasionally bonded with timber, and this may be the explanation of the thick black outline shown in the drawing, dividing the wall into panels. On the other hand, the shape of the crenelation is typical of Islamic buildings in Egypt from the tenth century onwards.

The type of horse and the harness offer some points of interest. The bridle is attached to a long bit such as is found in some representations of horses on Sassanian silver and in some of the earliest surviving Islamic miniatures (e.g. the Bibliothèque Nationale *Hariri* of 1237 from the Schefer collection, and a page from a Shāhnāma of about 1300 in the Freer Gallery, Washington; *Yale Classical Studies*, vol. v, fig. 68), but does not occur in the typical manuscripts of the fourteenth century or later. A peculiarity of the bridles here shown is that there seems to be no nose-band. The saddle with high pommel and cantle is of a kind in common use in the West during the eleventh and twelfth centuries but ultimately of oriental origin. During the twelfth century the outward curve of the two extremities tended to disappear and the sides to become straight.

All the internal evidence would point to a date, therefore, of between about 1140 and 1180. It has already been shown that on historical grounds a date after 1153 is more probable. From the

history of the period it is possible to make a conjecture of the actual occasion. The first intervention of the Latins in the affairs of Fātimid Egypt was in 1164, when Amaury I (1163–74), King of Jerusalem, appeared in support of one of the rival wazirs, the other being championed by Nur al-Dīn, Zangid ruler of Syria and suzerain of the great Saladin, whose first military experience was gained in this expedition. In 1168 Fostāt was abandoned and set on fire by the wazir Shāwar, the city burning for fifty-four days. Though this date does not provide an absolute limit for all objects found on this site, there is perhaps a greater possibility of this drawing having been made at the time of the events of 1164. If, on the other hand, it is significant that the Frankish troops are defending a fortified place it may rather be a record of one of the campaigns of Saladin himself against the Latins (1187–9). But the type of arms and armour makes this date less probable.

Whatever the precise date, the drawing is of great interest as an undoubted example of Islamic work from the twelfth century. It is the first drawing to be assigned to this period: the fragments from the Fayyum in Vienna, published by Dr Grohmann,[1] are of the ninth or tenth century, and after that there is a complete gap until 1209, which is the date of the first surviving manuscript with miniatures. This manuscript, now preserved in the Bibliothèque Égyptienne at Cairo, was copied at Baghdad. It is concerned with the care of the horse and contains thirty-nine miniatures, mostly damaged and repainted: it has been partly published by M. Ivan Stchoukine (*Gazette des Beaux-Arts*, March 1935). It is connected stylistically with the later thirteenth-century miniatures of the Mesopotamian school, rather than with the Fātimid school as represented by the drawing here published. As Dr Grohmann remarks (op. cit., p. 2), there is no reason to think that Egypt was at this time in any way behind the rest of the Islamic world in disregarding the tradition forbidding pictorial representation. Other examples of the school may well therefore come to light. B. Gray.

Note: Thanks are due to Mr J. G. Mann, Keeper of the Wallace Collection, for his opinion of the type of armour represented, and to

[1] Sir T. W. Arnold and A. Grohmann, *The Islamic Book*, 1929.

Dr R. Ettinghausen, of Princeton University, for references to the objects in Berlin cited in the text.

51. JAPANESE PRINTS FROM THE TUKE COLLECTION. *The KŌ signature.*

MR SAMUEL TUKE, who has lately died at the age of eighty-three, formed a very extensive collection of woodcuts during a visit to Japan in the eighties and subsequently. His object, as expressed in a paper read before the Japan Society of London, was to collect material to elucidate the history of the development of wood-engraving in Japan and its practice in the different centres of Kyoto, Ōsaka, and Yedo. It is natural, therefore, that the collection contained a good proportion of documentary material, i.e. prints by rare artists, dated examples, and so on, and that condition was not a first consideration.

A selection of 310 prints was acquired for the Museum in 1907 and a large part was subsequently disposed of in the auction-room. But at Mr Tuke's death a large residue remained. His son, Mr E. W. Tuke, has now generously presented twelve prints, mostly selected on account of their importance as documents. Among them are two two-colour prints of about 1750: an unusually large actor print of Bando Hikosaburo as a page by Kiyomitsu, closely resembling in composition a *beni-ye* print acquired with the original selection from the Tuke collection, and puzzling as bearing the same publisher's seal; and a very fine composition by Okumura Masanobu, *oban beni-ye*, showing a mother carrying a child, who pulls an elaborate toy model of the famous combat on the bridge between the giant Benkei and Yoshitsune, unfortunately sadly damaged. Other artists represented in the gift are Masafusa, Harushige, Utamaro, Hiroshige, Kunisada, and Yoshitora, the last two by landscapes.

The main purpose of the present note is, however, to record four prints from the studio of Harunobu, all calendar prints bearing the long and short months for the years Meiwa 2 and 3 (1765 and 1766) and all signed with the character 'Kō'. The meaning of this signature has been the subject of much discussion in Europe, America, and Japan. As explained in *Japanese Colour-Prints*, by Laurence

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b

XXXIV. JAPANESE *KŌ* PRINTS

a

b

XXXV. JAPANESE *KŌ* PRINTS

Binyon and J. O'Brien Sexton (pp. 43–4), it has been interpreted as equivalent to engraved or printed or conceived, in the sense of suggesting the idea of the picture. After rejecting the first of these alternatives as incompatible with signatures on several prints (including one of those now published), where the name of the engraver is given as well as that of the '*kō*' author, no decided preference is given to either of the other theories. Since this book was published in 1923 a leading Japanese collector, Mr Mihara, has discussed the problem again, explaining that the character for '*kō*' is occasionally written in the form found in *kō-an*, the scholarly term for 'conceived'. Two prints in the Boston collection bearing this signature were in Mr Tomita's mind when he wrote a note in the *Museum of Fine Arts Bulletin* for October 1922, but he did not reproduce either, and they were unknown to the authors of *Japanese Colour-Prints*, though one had been reproduced in the Vignier and Inada catalogue (Pl. XXVIII, no. 47). Their criticism of Mr Tomita's theory is therefore answered, and Mr Mihara points out that the more colloquial form of *kūfu* for which the character *kō* usually found stands is to be expected on prints which were, after all, popular work.[1]

The four '*kō*' prints now acquired by the Museum are as follows: (1) Busharon of Ohara and her boy under a cedar, on which there has settled a gadfly at which the boy is about to throw a stone. Sotoba Komachi of the Nana Komachi series, signed Tomoyuki '*kō*' and showing the long month of Meiwa 3 (1766) (Pl. XXXIV *a*). (2) Two girls viewing cherry-blossom. Shimizu Komachi from the same series. Also dated 1766 and signed Fusha '*kō*' (Pl. XXXIV *b*). (3) Two Japanese and one Chinese girl in court dress grouped round a huge jar on which are the long and short months of Meiwa 3 (1766), a parody of the 'Three Tasters', Lao-tsü, Sakyamuni, and Confucius. Signed Meikōdō Sakei '*kō*' (Pl. XXXV *a*) (a later edition of this print without the calendar signs but with the same signature is reproduced in the Paris exhibition catalogue of Vignier and Inada, *Harunobu*, Pl. XXII, no. 245). (4) A little boy with a butterfly-net,

[1] Letter to the editor of *Ukiyoye no Kenkyu*, dated 12 March 1924, reporting a lecture by Mr Shigekichi Mihara before the Ukiyoye Society of Tokyo on 8 March 1924. Mr Louis Ledoux has kindly supplied a copy of this letter.

on which appear the short months of Meiwa 2 (1765). Signed (very faintly, bottom right) Suzuki Harunobu *gwa* (drawn), Takahashi Rosen '*cho*' (engraved), and on the left Rosen '*kō*'. The two Rosens are written with both characters differing. This is apparently identical with a print in the Hayashi sale (catalogue no. 380). It will be noticed that only (4) bears the signature of Harunobu, but the designs of nos. (1) and (2) were used again in a series of the Nana Komachi, which are found with and without Harunobu's signature. All seven prints, signed, are reproduced by Yone Noguchi in his *Harunobu*, 1932, figs. 23–9. Three are in the Museum collection (B. 2 and 3, unsigned, and one acquired in 1925 signed Harunobu).

Two more of the earlier series showing calendar prints for Meiwa 3 (not 2 as stated) are reproduced by Vignier and Inada (op. cit., nos. 81, 82, Pl. xxx). These give the '*kō*' signatures of Gōro and Nenro.

It is possible that no. 3 may not be connected with Harunobu at all. Another print signed Meikōdō Sakei but without the character *kō* is reproduced by Kurth (fig. 30). It is of a similar subject, and in this case it may be assumed that he was altogether responsible for the design of the print. He was apparently head of a club.

It is now possible to illustrate the meaning of the character *kō* with the help of this fresh material. It is a fact that most of the prints bearing this signature are *ye-goyomi* or calendar prints for the years Meiwa 2 and 3. Of six prints so signed in the Haviland sale (November 1922, lots 53, 56, 57, 60, 61, 62) four were calendar prints. The Museum had previously only three prints of this kind, one by Toyonobu (B. 7), one signed Shibō *kō* in *gauffrage* (reproduced Vignier and Inada, op. cit., Pl. xxvii, no. 126), and one signed Kyosen *kō* (Pl. XXXV *b*). The first two of these are calendar prints for Meiwa 2. With the third we approach the centre of the subject.

Kikurensha Kyosen was a literary man interested in the arts. He founded the Kyosen Renchu, a club which produced prints for circulation among its members. Evidence of this is to be found in the signatures on three prints, two reproduced by Vignier and Inada (op. cit., Pl.vi, nos. 43, 44) signed Kyosen *renjū* Giho (and Risen) *kō*, and one in the Buckingham collection (no. 142 of the Chicago exhibition of 1915) signed Kyosen *renjū* Rinkō, as well as Toyo-

nobu gwa. It is clear that these members of the club (*renjū*) had invented (*kō*) the designs which were afterwards executed by Toyonobu and Harunobu, professional print designers. In all probability all the *kō* signatures are to be understood in this way. It is notable that where a second or third name occurs on a print in addition to the *kō* signature, as in no. 4, these other names are far less prominent. These prints were privately issued, not by a publisher, and most of them seem to have been prepared as *surimono* or New Year greetings. Only one or two prints are known with each of these signatures. Mr Mihara's collection is said to contain over a hundred Meiwa calendar prints giving fifty different names in the signatures. Another print signed Tomoyuki *kō* was exhibited at Paris (Vignier and Inada, no. 84). The Rosen, who has signed with *kō* no. 4, signed in the same way another calendar print for the same year, reproduced in the Haviland sale catalogue (November 1922, no. 56, here wrongly read as Kosen). Fusha's name does not seem to occur elsewhere. Kyosen himself apparently did not always require to have his design prepared for engraving by a professional. At any rate, a calendar print for Meiwa 2 reproduced by Vignier and Inada (op. cit., Pl. XXVIII, no. 41) is signed Kyosen *gwa-kō*, which implies a claim to the full authorship. *Raikō with the head of Shuten Dōji* (Pl. XXXV *b*), a fine *ōban* print presented by Mr R. N. Shaw in 1927, is also in an individual style and may be Kyosen's unaided work. That the Nana Komachi series, of which two prints have now entered the Museum, was the work of members of this or another club is very probable. It is evidently a co-operative work, in which each of the seven designs was made by different amateurs. Harunobu gave unity to the set by preparing these designs for the engraver. The attention given to careful printing of these private editions paved the way for the full development of the *Nishikiye* colour print. B. GRAY.

52. THE ERDMANN COLLECTION OF ENGLISH MEZZOTINTS.

IT is seldom that so large a collection of prints returns from America for sale in England, but though the vogue for English mezzotint portraits has dwindled in the last decade in England, it probably

hardly exists in America. Their values had reached preposterous heights in the years before the War, to fall to absurdly low prices during the last few years. The success of the sale of the prints of the late Mr Martin Erdmann of New York at Christie's in November 1937 may raise the interest of collectors at least to a reasonable appreciation of what is one of the most characteristic achievements of English art, a branch of engraving generally called *la manière anglaise*.

The British Museum collection of English mezzotint portraits, with the old series strengthened in 1902 with the Cheylesmore Bequest, is perhaps the greatest in the world, and there were few examples in the Erdmann sale not represented in some state in the Museum. It was, however, a good opportunity of acquiring a few rare specimens, either not represented before in the Museum, or at least only in different and less excellent state. The following ten prints were presented by the National Art-Collections Fund, the Miss Vansittart by an unknown engraver after Reynolds, whom Mr Charles Russell (*English Mezzotint Portraits and Their States*, 1926) suggests might be Giuseppe Marchi, being one of the rarest and most beautiful examples (Pl. XXXVI*a*). No completed and lettered impressions are known.

Richard Earlom (after Cotes). Thomas Pownall. C.S. 33 a, I.

Valentine Green (after Abbott). L. F. Abbott. C.S. 1, I.

C. H. Hodges (after Stuart). Henry Grattan. C.S. 16 a, II.

S. W. Reynolds and T. Lupton (after W. Owen). Sir Vicary Gibbs. Whitman, 112.

J. R. Smith. Edward Jenner. C.S. 93, I.

J. R. Smith. A lady-in-waiting. The scarce larger plate.

James Ward (after Hoppner). Georgina Cottin, Lady de Tabley. Suppressed plate.

James Ward (after Northcote). Miss St. Clair. First state.

John Young (after Hoppner). George Canning. C.S. 11, I.

Anonymous (after Reynolds). Girl with a Shock Dog (Emilia Vansittart, later Mrs Parry).

From its own funds the Museum acquired nine examples as follows:

George Clint (after Hoppner). Miss Wilmot.

a *b*

XXXVI. *a*, ENGLISH MEZZOTINT: GIRL WITH A SHOCK DOG
b, DRAWING BY HENRY TONKS: HEAD OF A WOUNDED SOLDIER

a

b

XXXVII. *a*, DRAWING BY HENRY TONKS
b, DRAWING BY SIR CHARLES HOLMES

H. Dawe (after G. Dawe). The Hon. Mrs Hope.
John Dixon (after Reynolds). Miss Davidson. C.S. 13, I.
Valentine Green (after Romney). Mrs Yates as 'Melpomene'. C.S. 142, I.
Henry Hudson (after Peters). The Misses Frances and Emma Hinchcliffe. C.S. 4, I.
Henry Kingsbury (after J. R. Smith). Mrs Lovibond. C.S. 9, I.
S. W. Reynolds (after Hoppner). Mrs Whitbread. W. 300, I.
J. R. Smith (after Peters). Miss Harriet Powell. C.S. 137, I.
W. J. Ward? (after Lawrence). Lady Brownrigg. Progress proof.

A. M. Hind.

53. RECENT ACQUISITIONS OF CONTEMPORARY MODERN PRINTS AND DRAWINGS.

CONSIDERABLE additions have recently been made to the collection of modern work in the Department of Prints and Drawings. There have been two gifts of work by the late Professor Henry Tonks (b. 1862, d. 1937), sixteen miscellaneous drawings (in pencil, pastel, and water-colour) from Mr and Mrs C. H. Collins Baker (see Pl. XXXVI *b* for the *Head of a Wounded Soldier*, in pastel), and eleven drawings of caricature from Mr D. S. MacColl. The miscellaneous group was chosen to show the artist in various styles, includes several of his hospital sketches done during the War, and makes the Museum collection thoroughly representative in character. The caricatures are of peculiar interest, for the artist's gift in this genre was known to only a limited circle, and most of these drawings had remained in the hands of friends such as Mr D. S. MacColl and Mr St. John Hutchinson (the latter having a series relating to Roger Fry). The examples presented to the British Museum include a water-colour of *Don Quixote* which represents D. S. MacColl tilting at the Royal Academy windmills and William Rothenstein as Sancho Panza turning from the New English Art Club as Dulcinea in disapproval of her improbity (Pl. XXXVII *a*), and a slight sketch showing the Rokeby Venus and its examination by experts (Claude Phillips, Roger Fry, and D. S. MacColl). The nine remaining drawings are political, studies for illustrations to D. S. MacColl's *Merry New Ballad of*

Dr Woodrow Wilson (1915) and to his *Ark; a Fable of Henry Ford* (1915), which appeared in *Bull and other verses by D. S. MacColl* (1919), and several water-colours illustrating with delightful wit the persons and policies of Woodrow Wilson and Asquith.

Another recently deceased English artist to be recorded is Sir Charles Holmes (b. 1868, d. 1936), well known for his writings on art and as Director of the National Gallery. He bequeathed to the Museum the whole series of his sketch-books, altogether seventy-five, covering the years from 1890 until his death in 1936. They include practically all his original sketches from nature with the exception of two books (his original nos. 12 and 13) which covered the years 1894 and 1895 and were lost soon after their production. They are of great interest in showing the development of his draughtsmanship, and will no doubt be valuable in identifying the place and date of many of his oils and water-colours. Though the sketches include water-colours, they are not the finished water-colours which he exhibited and sold. These, like his oils, were almost invariably done in the studio after original studies in these sketch-books.

In addition to the sketch-books two water-colours were purchased by the Museum at his memorial exhibition, 1937 (*White Walls on a Hillside*, see Pl. XXXVII *b*, and the *White Farm*), and two smaller water-colours, remarkably vivid in quality, have been recently presented by the Contemporary Art Society (*Bridge near Gargrave* and *Cross Fell from the Kennels*).

Another distinguished artist whose early death was a great loss to English painting, Ambrose McEvoy (b. 1878, d. 1927), is represented in a most generous gift of seventy water-colours and drawings from the artist's widow. They are largely studies for portrait and figure subjects, but a few landscapes appear in the series. Some of them show his characteristic method of rubbing down a water-colour to a ghost of itself, sometimes done to attain an ethereal effect on its own account, at other times with the intention of painting again on the same ground. In his lightness of handling he recalls Gainsborough, and few of his contemporaries achieved more beauty in impressionistic moods. A characteristic pencil *Study of a Woman* is here reproduced (Pl. XXXVIII *a*).

a

b

XXXVIII. *a*, DRAWING BY AMBROSE McEVOY

b, LITHOGRAPH BY ALBERT BELLEROCHE

French in name but English by birth is Albert Belleroche (b. 1864), who has recently presented to the Museum twenty-four of his lithographs, to add to the thirty received from various sources since 1915. He belongs to an old Huguenot family long settled in England, but though born and now living in this country he has worked and exhibited more in Paris. Moreover, as an artist he has the French outlook, and is in the natural descent from Fantin-Latour, Manet, and Eugène Carrière. His name was made as a painter, but much of his work since 1902 has been devoted to lithography, and the total number of his lithographs must be in the neighbourhood of three hundred. Two hundred and ninety-one were actually catalogued in the exhibition of his work in the Bibliothèque Royale de Belgique in 1933. He shows a great range of quality in treating the stone, and *Simone seated in an Armchair* (Pl. XXXVIII *b*) is a good example of the freedom of his method. His portrait was lithographed by Sargent in 1905.

Among miscellaneous gifts are nine drawings and one print by Rumanian artists. Professor Oprescu, of the University of Bucharest, has made various donations of the work of Rumanian artists, amounting in all since 1933 to thirty-nine prints and drawings. Mr H. H. Newton, himself a painter, has presented several interesting modern drawings, including two excellent landscapes by Théodore Rousseau, a study for a picture (*Ball-episode*) by Menzel, and a portrait of Sarah Bernhardt as Hamlet by Alfred Sohn-Rethel.

Finally numerous prints and drawings have been presented by the Contemporary Art Society. The drawings included work by Alexandre Benois, Rodney Burn, Adrian Bury, Edna Clarke Hall, Jules Chadel, Katherine Clausen, Robin Darwin, Margaret Gere, Kenneth Green, Harry Morley, Diego Rivera, Sir Walter W. Russell, Randolph Schwabe, W. R. Sickert, Alfred Thornton, Ethel Walker, Robin Wallace, and Henry Winslow.

A group of thirty-four prints by Robert Austin was purchased by the Society with the aid of donations from Mr Stephen Courtauld, Lord Plender, and Mr Campbell Dodgson. Other prints presented include examples by Brokman Davis, Alec Buckels, Eveleen Buckton, Tom Chadwick, John Copley, B. Dahlerup, M. V. Doboujinsky,

Francis Dodd, Paul Drury, Leonhard Fanto, Marjorie Firth, Edgar Holloway, Norman Janes, Daphne Lindner, H. M. Lack, Aristole Maillol, Edvard Munch, Viola Patterson, Claughton Pellew, John Platt, W. P. Robins, Dunoyer de Segonzac, L. Servolini, J. G. Simpson, Nora Unwin, Y. Urushibara, Maurice Vlaminck, B. Moray Williams, William Wilson, and John Buckland Wright.

This article has noted some of the gifts made by the Prints and Drawings Fund of the Contemporary Art Society to the Department of Prints and Drawings during 1937 and 1938. The Fund constitutes the chief means, apart from gift or bequest, by which the Museum acquires the work of contemporary draughtsmen and engravers, seventy-five per cent. of its purchases each year being allotted to the Museum, and twenty-five per cent. being presented to other Museums and Galleries. The Keeper of Prints and Drawings, who is Honorary Administrator and Treasurer of the Fund, would greatly welcome further contributions. The annual subscription of one guinea constitutes membership of the Contemporary Art Society, but subscriptions and donations of larger amounts would be most acceptable, and should be addressed to him at the British Museum.

A. M. Hind.

54. ANCIENT POTTERY FROM PERU.

WITH reference to the article published in the last number of the *British Museum Quarterly*, vol. xii, no. 2, photographs of the pottery vases shown in Pl. XXV, figs. 1 and 2, representing a snake and a dog respectively, were submitted to Dr Julian Huxley, Secretary of the Zoological Society of London, with a view to the identification of their species. He regards fig. 1 as a symbolical representation of a snake which may possibly be derived from the anaconda, which is spotted.

With regard to fig. 2, he states that 'this seems definitely not to be the Mexican hairless dog, and we can find no trace of any breed resembling the photograph among the South American dogs. It looks as if the artist in both cases had been drawing rather freely on his imagination.' The suggestion originally made (p. 59) that fig. 2 might possibly be intended to represent the hairless dog appears,

therefore, to be untenable. It may, however, still be an open question whether the peculiar markings of this dog are imaginary, or whether they may not correspond more or less closely to those of some extinct breed. There is perhaps the further possibility that for ceremonial purposes the ancient Nazca folk may have applied painted decoration to their dogs as they did to their own persons.

H. J. Braunholtz.

OTHER ACQUISITIONS

PRINTED BOOKS.

XXI Welsh Gypsy Folk-Tales. Collected by John Sampson. With engravings on wood by Agnes Miller Parker. The Gregynog Press: Newtown, 1933. *Presented by the Misses G. E. and M. S. Davies.*

Maylam Family Records. First series. Gravestone Inscriptions. Compiled by Percy Maylam. Canterbury, 1932. *Presented by Mr Percy Maylam.*

John Davison Rockefeller, 1839–1937. A Memorial. Privately printed: New York, 1937. *Presented by Mr Raymond B. Fosdick, President, The Rockefeller Foundation.*

A Short Title Catalogue of the Printed Books in the Library of Sir R. L. Harmsworth, Bart, to the year 1640. Printed for private circulation only, 1925. *Presented by Sir Alfred Harmsworth, Bart.*

A History of the North Easthope Pioneers, County of Perth, Ontario, Canada, from Perthshire, Scotland. Compiled by Mary Louise McLennan. *Presented by Dr Charles Wright on behalf of Miss McLennan.*

Catalogue of the Charles H. and Mary F. S. Worcester Collection of Paintings, Sculpture and Drawings. Compiled by Daniel Catton Rich. Chicago, 1938. *Presented by Mr and Mrs Charles H. Worcester.*

Bulmer Family Chronicle from before 1050 to 1936. By Mary A. Bulmer Hobson. 1938. *Presented by Mrs Mary A. Bulmer Hobson.*

S. Shannon Millin. Additional Sidelights on Belfast History. 1938. *Presented by Mr S. Shannon Millin.*

The Crispins of Kingston-on-Hull.—Captain William Crispin. By M. Jackson Crispin. 1928–9. *Presented by Mr M. Jackson Crispin.*

The Unpublished Letters of Bayard Taylor in the Huntington Library. Edited with an introduction by John Richie Schultz. San Marino, California, 1937. *Presented by the Trustees of the Henry E. Huntington Library and Art Gallery.*

A Descriptive Catalogue of the John Frederick Lewis Collection of European Manuscripts in the Free Library of Philadelphia. Compiled by Edwin Wolf, II. Philadelphia, 1937. *Presented by the Librarian, the Free Library of Philadelphia.*

Captain Back. Narrative of the Arctic Land Expedition to the mouth of the Great Fish River. Paris, 1836.—Mrs Gore. The Courtier of the days of Charles II. With other tales. Paris, 1839.—Hon. E. G. G. Howard. The Old Commodore. Paris, 1837. Outward Bound. Paris, 1838.—G. P. R. James. De L'Orme. Paris, 1837.—Lord Lytton. England and the English. Paris, 1836. France. Paris, 1834.—Captain Marryat. Joseph Rushbrook. Paris, 1841. The Phantom Ship. Paris, 1839. Snarleyyow. Paris, 1837. —Sir Walter Scott. Anne of Geierstein. Paris, 1833. *Presented by Major W. Roderick Mackenzie through the Friends of the National Libraries.*

Gestirn ist weit. Gedichte von Friedrich Schult. Hamburg, 1936. —Robert Burns niederdeutsch. Eingerichtet von Friedrich Schult. Hamburg, 1937. *Presented by Herr Friedrich Schult.*

Bilder aus Österreich. Arbeitsproben der Graphischen Lehr- und Versuchsanstalt, aus Anlass ihres fünfzigjährigen Bestehens herausgegeben und eingeleitet von Rudolf Junk. Wien, 1938. *Presented by the Graphische Lehr- und Versuchsanstalt in Wien.*

PRINTS AND DRAWINGS.

Ackermann's 'Costumes of the Indian Army', a series of thirty-three coloured aquatints by J. Harris after H. Martens, 1846. *Purchased with the aid of a donation from the Friends of the National Libraries.*

Henry Tonks, eleven caricature drawings. *Presented by Mr D. S. MacColl.*

Paul Musurus, forty-one drawings and a water-colour. *The water-colour presented by Mr Sydney Whicher.*

Elizabeth M. MacColl, Study of Ivy. *Presented by the Artist through the National Art-Collections Fund.*

Emma Dessau-Goitein, six colour-woodcuts. *Presented by the Artist.*

Pietro Longhi, Study for 'La Caccia in Valle'. Black chalk. *Malcolm Exchange Fund.*

J. E. Marcus after J. v. d. Poort, Exhibition of Women's Skating at Leeuwarden, 1805. Coloured etching. *Presented by Miss F. L. Cannan.*

Murillo, Studies for the Infant Christ between the Virgin and St. Joseph. *Presented by Mr H. H. Newton.*

Théodore Rousseau, two landscape drawings. *Presented by Mr H. H. Newton.*

Adolph Menzel, Study for the painting 'Ball-episode'. *Presented by Mr H. H. Newton.*

John Chalon, Study of a girl drawing. Water-colour.

William Callow, View of Rouen. Pencil and water-colour.

Stephen Gooden, Set of book-plates for the Royal Library, Windsor. *Presented by the Artist.*

Seven drawings and a sketch-book by Louisa Starr Canziani and eight drawings by Estella Canziani. *Presented by Miss Estella Canziani.*

Vera Willoughby, six drawings. *Presented by the Artist.*

Nettlefold Collection of Pictures. Vol. III. *Presented by Mr Frederick J. Nettlefold.*

Publications of the R. Commissione Vinciana. *Presented by The Italian Ministry of Instruction.*

Henry Alken, 'Easter Monday'. Two coloured etchings published 1817. *Presented by Viscount Wakefield, G.C.V.O.*

Nine drawings and one print by Rumanian artists. *Presented by Professor G. Oprescu.*

J. C. Le Blon, St. Agnes, after Domenichino (S. 16), and St. Catherine of Siena (undescribed). *Malcolm Exchange Fund.*

J. F. Millet, The Wood. Black chalk. *Presented by Mr R. A. Walker.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

An Archaic Sumerian or Elamite stamp seal. *Presented by Mr Hughes-Games Moore.*

A bronze mirror with incised design, of Egyptian style. *Presented by Dr W. L. Hildburgh.*

Fragments of a stone sarcophagus of Meri-mes, an Egyptian official in the XVIIIth dynasty. *Presented by M. Jean Capart, Director of the Musées du Cinquantenaire, Brussels.*

A collection of Egyptian weights. *Presented by Mrs Phillips.*

A winged scarab, of wood, and an amulet in the form of a uraeus, of faience. *Presented by Lady Currie.*

A pottery plaque showing a deity in a curtained canopy surmounted by a crown. *Presented by Mr G. F. Lawrence.*

GREEK AND ROMAN ANTIQUITIES.

Two Minoan intaglios: lenticular, with crescent patterns, Middle Minoan; and glandular, lion and bull, Late Minoan.

Mycenaean three-handled squat jar, from Nauplia. *Presented by Commander W. J. H. Anton.*

Thirty-four Mycenaean sherds from Tell-el-Amarna; and ten from Sesebi. *Presented by the Egypt Exploration Society.*

Cypriote bottle with incised ornament, Early Bronze Age; and a large bronze key of the Roman period. *Presented by Miss Lefroy.*

Two Cypriote vases: 1, jar with incised ornament; 2, flask of animal form with decoration in relief and incision; late stage of Early Bronze Age.

Cypriote jar with painted geometric decoration, Early Iron Age. *Presented by Mrs F. Ransom.*

Bronze horse's bit, with decoration of birds and fore-parts of horses, apparently a survival of Villanovan tradition; Etruscan, about fourth century B.C.

Faience head, probably a portrait of a Ptolemaic princess.

Terra-cotta mould for head of woman, inscribed HPA, from Taranto. *Presented by Dr M. Grünwald.*

Terra-cotta votive bird, tortoise, and small Laconian jug. *Presented by Mr J. L. Harvey.*

Two pottery bowls from Gouraya, Algeria; third–second century B.C. *Presented by Mr Reginald A. Smith.*

Four Hellenistic rings: 1, gold with sard intaglio, heads of man, horse, sow; 2, silver, male and female heads confronted; 3, silver, Herakles and the Nemean lion; 4, silver, Eros and lion. *Presented by Mr W. G. Buchanan.*

Arretine pottery and bone toilet implement from a Roman tomb near Cordova, Spain. *Presented by Dr W. L. Hildburgh.*

Four Roman intaglios: 1, sard, woman stepping on to prow of ship; 2, sardonyx, lion devouring bull; 3, jasper, gryllus; 4, jasper, bust of the Tyche of Mothone (Messenia); below, a river-god.

BRITISH AND MEDIEVAL ANTIQUITIES.

Horse's head-band of leather with latten fittings, from Chapel Farm, Wigmore, Herefordshire: probably Elizabethan. *Presented by Mr G. E. Chambers, F.S.A.*

Gilt-bronze strap-end with silver inlay, and bone comb and pins of bone and horn, from Lakenheath, Suffolk. *Presented by Mr and Mrs John Hunt.*

Bronze dagger found near Hundon, Suffolk: Early Bronze Age. *Presented by Mr and Mrs Arthur Dennis.*

Set of six wooden axe-hafts illustrating methods of mounting prehistoric stone and bronze implements; made by the donor. *Presented by Mr H. R. Hall.*

COINS AND MEDALS.

110 bronze coins of the late Roman Empire, chiefly barbarous, from the excavations at Richborough. *Presented by H.M. Commissioners of Works.*

The Burton medal of the Royal Asiatic Society, awarded to Sir Arnold Wilson, K.C.I.E., in 1937. *Presented by Mr Hugh Wilson.*

A very fine gold pound piece of Queen Elizabeth. *Presented by the family of the late A. Brooke in his memory.*

A series of 83 hop-tokens of Kent and Sussex of the eighteenth and nineteenth centuries. *Presented by the Rev. R. W. H. Ackworth.*

117 miscellaneous medalets, tokens, and tickets of the eighteenth and nineteenth centuries, including many rare and fine varieties. *Presented by Captain E. W. Swan, O.B.E., V.D.*

125 miscellaneous coins and tokens including some rare Roman pieces and a series of U.S.A. sales tax tokens. *Presented by Professor T. O. Mabbott.*

A tetradrachm of Cnossus with type, the labyrinth, and a didrachm of Cyrene, both of the fourth century B.C. *Presented by M. Oscar Ravel.*

A specimen in silver of the medal awarded in platinum for services to non-ferrous metallurgy by the Institute of Metals. *Presented by the Mond Nickel Company.*

The Centenary Medal (bronze) of the French orientalist Silvestre de Sacy (1758–1838). *Presented by Sir George Hill, K.C.B.*

The set of six hop-tokens of John Pinyon of Marley. *Presented by Mr J. A. Pinyon.*

88 coins and medals including a number of English medals of the nineteenth century and a series of English coins of various periods. *Presented by Mr F. F. Madan.*

A silver coin of Argos, 5 Siculo-Punic bronze coins, and 10 bronze coins of Cumae, Paestum, and Elymais. *Presented by the late W. R. Gourlay, C.S.I., C.I.E.*

A variety of the angel of Edward IV. *Presented by Mr J. G. Paterson.*

36 miscellaneous Greek and Roman coins in gold, silver, and copper including a stater of Aspendus and a solidus of Domitian. *Presented by the family of the late Peter Carruthers of Portrack.*

3 half-crowns of the Oxford mint of Charles I from the Headington Treasure Trove.

10 gold coins (unites, ½ unites, and crowns) of James I and Charles I from the Catford Treasure Trove.

25 shillings of James I and Charles I from the Wellington (Shropshire) Treasure Trove.

3 denarii of Mark Antony and 92 of the Roman empire from Titus to Geta, from the Bristol Treasure Trove.

ORIENTAL ANTIQUITIES.

Chinese dish, blue and white porcelain. Fifteenth century. *Presented by Mrs Walter Sedgwick.*

Part of a wooden beam with ornamental bronze attachment in position. Chou Dynasty. From the tomb of lacquered beams at Ku Wei Ts'un in North Honan. *Presented by Mr Oscar Raphael.*

Spandrel of painted tiles from the Royal Stables of Shah Abbas' Palace, Ispahan. About 1600. *Presented by Lord Greenway.*

Japanese iron figure of a crayfish, articulated. Signed by Mune-Aki (1673–1749). *Presented by Mr A. C. C. Jahn, A.R.C.A. (Lond.).*

Japanese Buddhist painting, attributed to Tosa Mitsumasa. Amida descending on a cloud, attended by two Bodhisattvas. Early fourteenth century. From the Kawasaki collection. *Presented by Mr and Mrs Henry Winslow in memory of Charles Ricketts, R.A.*

Silver box with enamel decoration. ? Jaipur, about 1650. *Presented by Mr F. C. Harrison.*

A series of Chinese porcelain fragments from various named sites. *Presented by Mr A. D. Brankston.*

Arab glass goblet with vertical ribbed decoration. Ninth century. *Presented by Mr H. G. Beasley.*

'Littler's blue' saltglaze teapot, marked $\frac{\text{C.R.}}{\text{III.}}$. About 1750. *Presented by Mrs C. W. Woolnough.*

Vincennes porcelain-covered cup and saucer with *gros bleu* ground. About 1750. *Presented by M. Adolphe Lion.*

Venice porcelain teapot and cover with A mark. Middle of eighteenth century. *Presented by Mr Wallace Elliot.*

Meissen porcelain skating group. About 1750. *Presented by Miss F. Laura Cannan.*

White Strasburg porcelain figure of a bagpiper, from a Cyffle model. 1774–81. *Presented by M. Gilbert Lévy.*

White porcelain figure of a Chinese sage, marked 'Bristoll 1750'. *Presented by Mrs Oswald Courage.*

Nevers glass crucifix. Eighteenth century. *Presented by Mr and Mrs William King.*

Two Vincennes white porcelain figures symbolizing Music and

Science. About 1750. Sèvres porcelain milk-jug with jewelled decoration and mark of Vincent. About 1790. Khmer head. Eleventh century. *Presented by Mr William King.*

ETHNOGRAPHY.

A carved wooden figure from Malekula, New Hebrides. *Presented by Mr Frank Stevens, O.B.E., F.S.A.*

A paddle, copper-bladed axe, bows, arrows, &c., from various tribes of the Upper Amazon River, Brazil. *Presented by Mr F. J. Collier.*

Four pottery vessels from the Indians on the border of Brazil and Dutch Guiana. *Presented in memory of the late Mr Dudley West by Miss G. de B. West.*

A pottery figure vase of Chimu style, from Peru. *Presented in memory of the late Mr Samuel Vickess by Mrs Vickess.*

A series of 200 photographs illustrating the life of the Konyak and Kalyo-Kengyu Naga tribes of Assam.

Nine strings of wampum (six of them representing the Six Nations, and used at a condolence) and a bone and brass bead breastplate from the Sioux, North America; also a carved greenstone bead from near Irapuato, Central Mexico, and an obsidian lip-plug from Ancient Mexico.

An American Indian dyed quill-work belt, and a model of an Eskimo kayak from the Bering Strait region of Alaska.

Wooden butt of a rifle, inlaid with pearl-shell set in gum by natives of the Solomon Islands. *Presented by Mr James Keggie.*

Three pottery vases, two of them found at depth in association with microlithic flakes or tools, from various sites in Uganda. *Presented by Mr T. P. O'Brien.*

A witch doctor's outfit, comprising two horns and a shell and wood necklace, from the BaNyoro, Uganda. *Presented by Mr W. C. Simmons.*

Pottery fragments including handles and pedestals, and red pigment stone, from an old site at Biggo, Masaka, Uganda. *Presented by Mr A. E. Harwich.*

A small series of pottery and copper objects from stone-lined graves at Cachini, San Antonio de Esquilache District, Pimo, Peru.

1 2 3 4

5

6 7 8

XXXIX. POTTERY FROM ATCHANA

A large ethnographical collection from the VaKwanyama, Luvando, Huila, and other tribes of Southern Angola.

A man's and a woman's costume, for ordinary wear, from Bolivia, collected in 1904. *Presented by Mr R. J. G. Dunning.*

EXCAVATIONS

Atchana.

Sir Leonard Woolley continued his excavations in North Syria[1] during 1937 at Atchana, a low mound in the plain of the Orontes, a little to the east of Tall Tainat, where the Chicago Oriental Institute in 1936 found a palace of the ninth or eighth century B.C. Atchana, which appears to have been abandoned after the eleventh century, contained material belonging to the period preceding that of Tainat. In one part of the earliest level excavated were graves, dug under the house floors, containing plain (Pl. XXXIX, 4: no. 125991, height 12 cm.) and grey pottery of an uncommon type peculiar to North Syria. In another was a large building with a stepped portico entered between two columns and with basalt blocks as the dado of the walls, which were tied with beams, plastered, and painted. From this building come interesting examples of pottery with a red slip sometimes burnished (Pl. XXXIX, 1–3, 5: no. 125992, 59 cm. long; nos. 125988–90, height 14, 29·4, and 27·6 cm.), a gold cloisonné bead (1·4 cm. wide) ornamented with scale-shaped inlays of shell and lapis lazuli, and other ornaments (Pl. XL*a*) and a group of important tablets inscribed in cuneiform.

In the level above this was found a pottery painted white on black, this ground sometimes appearing as brown or red according to firing. This technique is found in pottery of the Near East at this period in two varieties. One found especially farther eastwards[2] has conventional patterns, and designs of birds. The other, represented here, has more luxuriant patterns of a kind not otherwise known in the mainland of Asia (Pl. XXXIX, 6–8: no. 125993, height 13 cm.; no. 125994, height 21·2 cm.; no. 125995, height 10·2 cm.).

During this and the following periods, contacts with the Aegean

[1] Cf. *B.M.Q.* xi. 104; *Antiquaries Journal*, Jan. 1938, vol. xviii, p. 1; *Illustrated London News*, 9.x.37.

[2] See next page.

were regular. Mycenaean and Cypriote vases were frequently imported. Impressions of seals inscribed with the hieroglyphics usually called Hittite suggest that this script was in use here at this time.

Chager Bazar and Brak.

Mr. Mallowan conducted his third campaign in North Syria last spring and completed his work at Chager Bazar[1] by finding in the top level a hoard of seventy tablets inscribed in Babylonian cuneiform of the time of Hammurabi. They are records of gifts of corn and other goods to a shrine. They serve to date more securely the painted pottery which was found in the same level (Pl. XLI *a*: nos. 125932, 125934, height 19 cm.). A bronze battle-axe (Pl. XL *c*: no. 125741, height 8 cm.) which was also found there reminds us that Chager Bazar is well placed at the point where trade routes cross, since similar axes have been found on the one hand along the North Syrian coast, on the west, on the other at Nimrud, to the east.

B.M. 125745 (Pl. XL *d*) is from a grave dated about 3000–2750 B.C. It is of copper, 7·6 cm. long, and belongs to a class of pin with pierced shank which seems to have served as a primitive safety-pin. The pin was passed through part of a garment, and a thread, fastened to the hole at the upper part of the pin, was looped over the portion of the garment held by the pin and made fast against its protruding point. The present example is unique in being surmounted by the head of an ibex exquisitely modelled in miniature.

Mr Mallowan also began the excavation of Tall Brak, a vast site in a now very deserted part of the River Jaghjagha. Like Chager Bazar, it had been inhabited from the earliest beginnings of the Chalcolithic period until it was abandoned about 1500 B.C. The latest level contained painted ware similar to that mentioned above from Chager Bazar; also a more uncommon ware painted with crude animal patterns; and finally a light-on-dark ware similar in technique to that which has been mentioned as found by Sir Leonard Woolley at Atchana.[2]

In the level below this a discovery of much consequence was made, proving that the Sumerian civilization, which had been developed in

[1] See *B.M.Q.* xi, p. 146.

[2] See preceding page.

a

b

c

d

XL. *a*, GOLD JEWELS FROM ATCHANA. *b*, STEATITE MACE-HEAD FROM BRAK. *c*, *d*, BRONZE AXE-HEAD AND COPPER PIN FROM CHAGER BAZAR

a

b

XLI. POTTERY FROM CHAGER BAZAR AND BRAK

Mesopotamia, was extended to and firmly established at this remote outpost in the north between 3000 and 2000 B.C. A vast palace was discovered, decorated in a style belonging to the early Sumerian period. It contained objects of the period before and after the reign of Sargon of Agade. A broken mace head of steatite, ornamented with the figure of a lion, is illustrated (Pl. XL *b*: no. 125765, height 5·4 cm.).

In a private house of the same level, an unusual altar was discovered, apparently concealing the speaking-tube of an oracle. In the same place was also a clay trough used for ritual purposes, with figures of snakes and scorpions in relief (Pl. XLI *b*: no. 125929, height 14 cm.).

EXHIBITIONS

OPENING OF THE BIBLE ROOM.

On 23rd March 1938 His Grace the Archbishop of Canterbury formally opened the newly constructed Bible Room, in which was arranged an exhibition of manuscripts, printed books, and documents illustrating the history of the English Bible from the earliest time to the publication of the Authorized Version. The exhibition commemorates the four-hundredth anniversary of the momentous Injunctions issued by Thomas Cromwell, chief minister of Henry VIII, ordering 'one boke of the whole Bible of the largest volume in Englyshe' to be set up in every parish church throughout the country. The Friends of the National Libraries were invited to the opening ceremony and to a private view of the exhibition.

LOAN OF OSTRACA FROM PALESTINE.

The Wellcome Trustees have deposited on loan in the Department of Egyptian and Assyrian Antiquities fifteen of the ostraca, on which are written letters in the Hebrew language, found by the late J. L. Starkey at Tall al Duwair, the ancient Lachish. These documents have all now been published by the Wellcome Archaeological Research Expedition to the Near East in a volume entitled *The Lachish Letters*, which contains in addition to Professor Torczyner's edition of the texts an account of the discovery of the ostraca by Mr Starkey and special contributions by Mr Lankester Harding on

the palaeography and by Mr Lewis on the ink employed. The documents form a homogeneous group, found in a room between two gateways, and the date can be fixed to the period immediately before Nebuchadrezzar's capture of Jerusalem. Professor Torczyner describes the archive as representing part of the correspondence of Hosha'yahu, the commander of a small outpost to the north of Lachish, and Va'ush, the military governor of Lachish and commander of other fortresses along the Philistine border; and some of the documents are thought to refer to Uriyahu, the son of Shema'yahu, mentioned in the Old Testament (Jeremiah xxvi. 20).

The documents now deposited in the Museum are those numbered I, II, V, VII–XVIII in the publication. Some of them will be exhibited in the room containing Semitic inscriptions when that is again open to the public.

RECENT PUBLICATIONS

In February 1936 the Department of Printed Books received as a gift from the Friends of the National Libraries a copy of a unique Portuguese book entitled *Carta das novas que vieram a el Rey nosso Senhor do descobrimento do Preste Joham*, printed in Lisbon in 1521 to inform the Portuguese nation of the recent discovery of the land of the Prester John by a Portuguese fleet which was exploring the Red Sea. Under the title 'The Discovery of Abyssinia by the Portuguese in 1520', this hitherto unknown text has been reproduced in facsimile, with an introduction, English translation, and notes by H. Thomas, and a transcription into modern Portuguese by A. Cortesão. The price of the volume is £1 2*s*. 6*d*.

A new volume, *Assyrian Sculptures: From Shalmaneser III to Sennacherib*, a continuation of the series commenced with the volume entitled *Reign of Ashurnaṣirpal*, contains sixty-nine collotype plates, illustrating chiefly reliefs from palaces at Nimrud, Khorsabad, and Quyunjiq. Only part of the sculptures of the time of Sennacherib have been included in this part, those on the west and north walls of the Nineveh Gallery; the remainder will appear in a subsequent

book. The brief 'Description of Plates' gives a general description of the subjects illustrated. The volume is bound in grey buckram of Royal Quarto size, and is on sale at £1 7*s*. 6*d*. Loose plates are also obtainable, price 6*d*. each.

The first fascicle of a new *Catalogue of Egyptian Religious Papyri in the British Museum*, by the late A. W. Shorter, begins an exhaustive description of unpublished religious papyri in the hieroglyphic and hieratic scripts by dealing with those papyri which contain *Copies of the Book Pr(t)-m-hrw* or 'The Book of the Dead', in the so-called Theban Recension used from the XVIIIth to the XXIInd Dynasty. In this fascicle, following on a catalogue description of all the papyri containing the first seventeen chapters, there is a running edition of the text, selected for each 'chapter' from the best papyrus in the collection, and an *apparatus criticus* devoted exclusively to variant readings from hitherto unpublished documents. Twelve collotype plates illustrate papyri of palaeographical interest. The fascicle is in a paper wrapper, of Demy Quarto size, and is sold at £2 10*s*.

A Handbook to the Egyptian Mummies and Coffins exhibited in the British Museum gives a brief account of the historical development of mummification, of the wooden coffin and the stone sarcophagus in Egypt, and a description of those examples in the Museum collection that have been selected for exhibition in the rearranged galleries. It has been decided that handbooks of this kind, dealing with classes of antiquities or subjects under which the antiquities can conveniently be grouped, shall replace the former Guides to rooms. There are twenty-nine half-tone and two coloured plates; the size is Demy Octavo, paper wrapper, price 2*s*. 6*d*.

LIBRI DESIDERATI. IV

FOURTH SHORT-TITLE LIST OF BIBLIOGRAPHIES NOT IN THE BRITISH MUSEUM LIBRARY

Compiled by THEODORE BESTERMAN

Ajalehtede Katalog. Zeitungs-Katalog. Eesti Telegraafi Agentuur: Tallinn. 1st–5th editions.

An Analytical Digest of all the Cases reported in the House of Lords. Issues for 1835–1837.

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CATALOGUE OF COINS OF ANCIENT INDIA. By John Allan. Pp. clxvii + 319, 46 plates. 1936. £3.

GUIDE TO THE CORONATION EXHIBITION. 1937. 6*d*.

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